

FRENCH INDO-CHINA

as a better medium than Europeans for effecting a renaissance of art. It was thought that the spirit of Oriental art could be and, at the same time, the European ideal of the observation of nature. Museums and Expositions have been very helpful not only in introducing those ideas, but in revealing the stages of their development. The 1910 Exposition showed the addition of perspective, movement, and chiaroscuro: that of 1902 revolutionized the embroidery industry of Hanoi. There was at the beginning a strong native reaction idealization of the human figure, especially the female form, for Anitaraite art follows the Chinese in being dominated by the scepticism of nature.

The Hanoi Exposition of 1902 was a synthesis of such mutual misunderstandings, On the French jury which selected the pictures for there was not one man who had ever lived in the Far East, **who** might have gauged the horrified reaction of the **Indo-Chinese** to the goodly scattering of nudes. No attempt was made **to** what might interest an Oriental clientele or answer its needs. The Emperor **of** Annam was seen standing fascinated before a **window** of dress shields. When the Annamites voted for their picture they unanimously selected

Rousseau's *Le Bosmf.*

This bucolic subject was so realistically portrayed that at felt at home. Slavish copying of copies, or photographic are the principal stumbling-blocks to Annamite primitive art. There **is** no point in having released the Annamite **soul** to masters if it is only to fall into subjection to

Unfortunately such subservience is only too congenial to the the problem of finding a market,

which is

for stereotyped production, has encouraged
their natural

bourgeoisie, in adopting Western ways of **living**,
how to exhibit European taste, This
clientele encourages
of selected Western objects. **Catholicism**
a notably cramping effect on developing
just Not **do** they teach art from
exclusively
but conversions mean that fewer pagodas are **built***
After the «right» *m* like wood sculpture,
suffer
in foreign as well as internal
markets
is **competition** with superior
products
If economic
status
the in *Tham* *m* the expense of